

THE Gospel OF THE Beast

A FILM BY
SHERON DAYOC

SOUTHERN LANTERN STUDIOS E&W FILMS TINKERBULB PRODUCTIONS WITH THE SUPPORT OF FILM DEVELOPMENT COUNCIL OF THE PHILIPPINES AND FILM PHILIPPINES
PRESENT "THE GOSPEL OF THE BEAST" JANSEN MAGPUSAD RONNIE LAZARO DIRECTOR OF PHOTOGRAPHY ROMMEL SALES PRODUCTION DESIGNER HARLEY ALCASID EDITOR LAWRENCE ANG
SOUND DESIGNERS ANDREA TERESA T. IDIOMA NICOLE ROSACAY MUSIC COMPOSER LEW CALVO LINE PRODUCER TIN VELASCO EXECUTIVE PRODUCERS BRIDGET TING KELVIN TING SHERON DAYOC
CO-PRODUCER WEIJIE LAI PRODUCERS SHERON DAYOC SONNY CALVENTO ARDEN ROD CONDEZ CO-WRITER JENK AGUADO WRITTEN AND DIRECTED BY SHERON DAYOC



SOUTHERN
LANTERN
STUDIOS



TinkerBulb

FILM DEVELOPMENT
COUNCIL OF THE
PHILIPPINES

FILM
PHILIPPINES

AIPIM
Asian Project Investment Market

FULL
CIRCLE
E&W
PHILIPPINES

ScreenTelling
Film Project Development Lab

SOUTHERN LATERN STUDIOS, TINKER BULB and E&W FILMS with the support of
THE INTERNATIONAL CO-PRODUCTION FUND (ICOF), FILM PHILIPPINES, &
THE FILM DEVELOPMENT COUNCIL OF THE PHILIPPINES

present

THE Gospel *OF* *THE* Beast

written and directed by
SHERON DAYOC



World Sales:

Diversion
220/4 Soi Ladprao 42, Lane 4-1, Bangkok, Thailand
Sales: sales@diversion-th.com
Festivals: festivals@diversion-th.com
www.diversion-th.com/sales

TABLE OF CONTENTS

01

**PROJECT
DETAILS**

10

**DIRECTOR'S AND
WRITER'S PROFILES**

04

**LOGLINE &
SYNOPSIS**

11

FILMOGRAPHY

05

**DIRECTOR'S
STATEMENT**

14

**PRODUCERS'
PROFILES**

08

MOOD & TONE

17

**COMPANY PROFILE &
FILMOGRAPHY - SLS**

09

FILM STILLS

20

**COMPANY PROFILE &
FILMOGRAPHY - E&W FILMS**

PROJECT DETAILS

A. TECHNICAL INFORMATION

Screening Material	DCP
Color	Color
Aspect Ratio	2.35
Sound System	Dolby 5.1
Original Language	Filipino (Hiligaynon)
Production Year	2023
Production Country	Philippines
Running Time	1:25:03

B. CAST & CREW

Writer & Director	Sheron Dayoc
Producers	Sheron Dayoc, Sonny Calvento, Arden Rod Condez
Co-Producer	Weijie Lai
Co-Writer	Jeko Aguado
Executive Producers	Bridget Ting, Kelvin Ting, Sheron Dayoc
Line Producer	Tin Velasco
Director of Photography	Rommel Andreo Sales
Production Design	Harley Alcasid
Editor	Lawrence Ang
Sound Designers	Andrea Teresa T. Idioma, Nicole Rosacay
Music Composer	Len Calvo
Colorist	Mikhail Von Asmuth

LEAD CAST

Mateo	Jansen Magpusao
Berto	Ronnie Lazaro

SUPPORTING CAST

Lando	Nathan Sotto
Gudo	John Renz Javier
Tonyo	Kyle Ferminadoza
Antoy	Jeffrey Jiruma
Regor	Aaron Kaiser Mahinay
Ton-ton	Gabriel Gazo
Chika	Doxford Perlas
Steff	Myles Ericka Robles
John	Rioh Prince Tagana

THE
Gospel
OF THE
Beast

LOGLINE

When 15-year-old Mateo accidentally kills a classmate, he runs away with a man he barely knows, Berto, with whom he creates a unique father-son relationship - where Mateo learns the harrowing realities of life, death, and beasthood.

SHORT SYNOPSIS

The Gospel of the Beast" is a coming-of-age film about Mateo, a 15-year-old boy known for being a troublemaker in school but possessing a genuine heart for his two siblings. He assumed the role of man of the house after his father went missing, doing his best to care for them. However, a confrontation with his schoolmate Gerald escalates into violence when he accidentally kills his rival. With nowhere else to turn, Mateo seeks help from a man he barely knows, Berto, who persuades him to run away and introduces him to the world of the syndicate. As Mateo takes up residence in the old mansion where the syndicate operates, his world darkens as he slowly succumbs to despair and violence. Delivering drugs and disposing of dead bodies became part of his daily routine.

Over time, Berto evolves into a father figure for Mateo, and as their unique father-son relationship grows, Mateo gradually learns the harsh realities of life, death, and violence. After his best friend, Gudo, is killed by the same syndicate they work for, and he uncovers the truth about his father's death, Mateo finally loses himself to violence and despair, falling into a trap on his ultimate journey into beasthood.



DIRECTOR'S STATEMENT



“THE GOSPEL OF THE BEAST IS A CINEMATIC JOURNEY INTO THE HEART OF MY COUNTRY'S TURBULENT NARRATIVE, THE PHILIPPINES. THE FILM IS A VISCERAL ALLEGORY THAT CONFRONTS THE PROFOUND SOCIAL AND POLITICAL INEQUALITIES AND INJUSTICES THAT HAVE DEFINED ITS HISTORY, EXPLORING THE DEPTHS OF HUMAN NATURE AND ITS CAPACITY FOR BOTH DARKNESS AND LIGHT.”

Loving one's country becomes challenging when it erodes its moral identity through submission to the Machiavellian political power of a few, akin to a confused and troubled child. Mateo and Berto embody this dynamic, with Berto as the cunning authority and Mateo as the naive youth.

It saddens me that violence is becoming accepted human behavior, threatening to ruin the just and compassionate society for which our ancestors sacrificed. It is frightening that some Filipinos praise such brutal crimes as justified standards. I always wonder how this country got to this point. Is anyone actually to blame for the country's sorry state? Why has my country chosen to remain blind now, of all times?

I was born and raised in the southern Philippines, specifically in Mindanao. I grew up witnessing the ongoing conflict between the government and the Moro rebels, a result of long-standing historical grievances dating back to the Spanish era.

WHAT STARTED AS A DISTANT REALITY DURING MY CHILDHOOD BECAME A MORE PALPABLE TRUTH AS I GREW OLDER AND GAINED SOCIAL AND POLITICAL AWARENESS.

I can recall many incidents connected to this seemingly perpetual war. When I was in fifth grade, our school was bombed. In 2013, my hometown, Zamboanga City, endured a siege by local rebels who managed to burn down five villages and paralyze the entire city for three weeks. This was the reality I grew up with—my truth. People in my hometown were born and raised under the shadow of war.

A few months before I began developing this film project, I went back home to Zamboanga for a vacation and casually met with my friends and relatives. But one afternoon, much to my surprise, someone close to my family shared his deep, dark secret.

“ **HE CANDIDLY SHARED WITH ME THAT UNTIL HE STARTED WORKING FOR OUR FAMILY, HE USED TO BE A HIRED KILLER FOR A VIGILANTE GROUP IN MY HOMETOWN.**

According to him, it all started when he accidentally killed his high school classmate during a fight. He was able to run away, only to eventually be trapped in the world of the syndicate. I was startled to hear this. I have known this man all my life as someone who is caring and loving. I never would have thought that he had experienced such things. After that long conversation, we never spoke about it again.

I asked myself then and there: why had he suddenly entrusted his story to me? One thing is



for sure: his life story is as important as those of iconic people we have come to know in books and on TV. His story inspired me to write and develop 'THE GOSPEL OF THE BEAST,' a coming-of-age film about a young boy's journey into BEASTHOOD.

The film aims to dissect the process of man's evolution into a beast, divided into three acts: Act 1 - Man isn't aware that he is in a state of despair, Act 2 - Man becomes aware of his despair but doesn't know how to escape it, and Act 3 - Man has no way out and must embrace despair to experience freedom.

Discussion of violence has consistently been a theme in my previous films, including 'Halaw/Ways of the Sea' (NETPAC special mention at the Berlinale), 'The Crescent Rising' (Best Documentary at the Busan International Film Festival), and the Sundance Institute project 'Women of the Weeping River' (Best Film at the GAWAD URIAN/Philippine Critics Awards and Toronto Reel Asia).

The film's insight is conveyed through a character study of Mateo. Throughout the story, we observe his struggle to maintain his humanity until he ultimately succumbs to despair. I believe that adolescence is a critical period in one's life when ideas about morality, right and wrong, and good and evil are shaped and self-consciousness about identity evolves into an unconscious desire. This serves as a compelling representation of the downfall of mankind and functions as the film's primary archetype. While the film portrays violence, I aim to ensure that it is not romanticized in any way by providing proper social and moral context and a clear thematic purpose.

I believe that it is important to continue discussing violence in cinema because it mirrors the current social environment in many countries, such as the Philippines. Violence is the prevailing reality in my country. However, some may not be very receptive to the idea of engaging in a discourse about the despair manifested through violence.

“ BY SUPPRESSING THE CURRENT SOCIAL REALITY, WE INADVERTENTLY NORMALIZE ACTS OF VIOLENCE. INSTEAD OF DENYING IT, IT WOULD BE BEST TO ACKNOWLEDGE AND RECOGNIZE THAT THIS IS WHAT IS HAPPENING NOW. BY DOING SO, WE MAY EVEN SHED LIGHT ON WHY SUCH A CULTURE OF VIOLENCE PERSISTS AND WHY IT IS EMBRACED.

Regrettably, the source of these violent acts is none other than the Machiavellian, corrupt, and powerful individuals in our society. Innocent lives become expendable to them, all for the sole

“ WHILE 'THE GOSPEL OF THE BEAST' IS SET IN THE CONTEXT OF THE PHILIPPINES, ITS THEMES ARE UNIVERSAL. IN A WORLD THAT CONTINUES TO GRAPPLE WITH VARIOUS FORMS OF VIOLENCE, INCLUDING WAR, DOMESTIC ABUSE, MODERN-DAY SLAVERY, AND OTHER AFFRONTS TO HUMAN DIGNITY,

the story speaks to the broader human experience—the struggle for justice and enduring hope—through the character of Mateo. Using allegory and storytelling, my aspiration is to inspire empathy, provoke thought, and ignite conversations that transcend borders and boundaries.

The film may not have your typical happily-ever-after ending, but I hope that through it, the audience will gain a deeper understanding of the growing culture of hate and violence in society today. Through the emotional impact of the story, I hope this film will help the audience transcend to a greater consciousness of the terrible consequences of tolerating or remaining silent about the increasing acts of violence around us. It is my hope that this film will resonate with audiences far and wide, fostering a shared commitment to change and healing in the face of adversity.





MOOD & TONE

Crucial to the film is poignant and clear visual storytelling, so as to capture the multifaceted emotions of the characters and their relationships. Since the film mainly uses the dialogue as incidentals, the shots themselves will become the language of the story – connecting the simple narrative of the film with the characters' emotional complexities.

FILM STILLS



DIRECTOR'S PROFILE



SHERON DAYOC is one of the pioneering voices in the regional cinema in the Philippines, who is an alumnus of the 2011 Sundance Institute, Next Master Tokyo Filmex 2010, and Asian Film Academy 2008.

His 2016 film “WOMEN OF THE WEEPING RIVER” (formerly titled “SATRA”), which he directed and produced, was one of six film projects selected for the June 2011 Sundance Scriptwriting Lab in Utah. The project is a recipient of a script development fund from the Asian Cinema Fund and Hubert Bals Fund. The film got selected at Asian Project Market, Sorfond pitching forum in Norway, and Ties That Bind – EAVE for 2014.

The film won several local and international awards and was awarded by the Philippines’ National Commission for Culture and the Arts (NCCA) and Gawad Urian (Philippines Critics Award) as one of the top 10 iconic films of the decade.

His first full-length documentary, “THE CRESCENT RISING” won the best documentary at the 2016 Busan International Film festival. Locally it won the best documentary film both for the 2016 Gawad Urian (Philippine Critics Award) and at the 2015 Qcinema International Film Festival.

HALAW (WAYS OF THE SEA), his debut feature-length film, won the Best Film, Director, Actor, and Editing at the Philippines’ 2010 Cinemalaya Independent Film Festival. He produced, wrote, and directed it. The film won the Special Mention, NETPAC at the 2011 Berlin IFF, and the NETPAC Development Prize at the 2011 Asia Pacific Screen Awards in Australia (2011). The film was screened and competed at several film festivals in Asia, Europe, the US, South America, and Australia.

He constantly collaborates with his core team, producing the award-winning debut film of Arden Rod Condez, “John Denver Trending,” which won the Jury Prize, Critics and Audience awards at the Vesoul Asian Film Festival. The film also won Kaiju D’oro Al Miglior Best Film Award in EstAsia 202. The film also won the best film, NETPAC Jury Award, and other awards at Cinemalaya Independent Film Festival (2019). The film competed internationally in Busan International Film Festival’s New Currents Section.

In 2019, he produced Sonny Calvento’s short film “Excuse Me Miss,” the first Filipino short film to compete in Sundance in 2019 and eventually screened at major festivals like Locarno IFF, Shanghai IFF, and Palm Springs ShortFest among others.

FILMOGRAPHY



HALAW/ WAYS OF THE SEA (DEBUT FULL-LENGTH FEATURE FILM) 2010

DIRECTOR/WRITER

Winner:

- Special Jury mention, NETPAC, Berlin International Film Festival, 2011
- NETPAC Development Prize, Asia Pacific Screen Awards, 2011 Best Picture, New York Hell's Kitchen Film Festival, 2011
- Best Picture, Director, Actor, Editing, Cinemalaya Independent Film Festival, 2010

Official Selection - Competition

- New Currents, Busan International Film festival, 2010
- Winds of Asia, Tokyo International Film festival, 2010
- SEA Competition, Cinemania International Film Festival, 2010 Wroclaw International Film Festival. 2010
- Adana Golden Boll International Film Festival, Turkey 2011 World Competition, Africa, Asia, Latino Film Festival of Milan, 2011
- New Talent, Shanghai International Film Festival, 2011
- World Competition, Split International Film Festival, 2011
- Sao Paulo International Film Festival, 2011
- Screened and competed across 40 local and international film festivals.

FILMOGRAPHY



THE CRESCENT RISING

(FULL-LENGTH DOCUMENTARY FEATURE FILM) 2015

DIRECTOR/WRITER

Winner:

- Best Documentary: 2016 Busan International Film Festival
- Best Documentary: 2016 Gawad Urian
- Best Documentary: 2015 Qcinema International Film festival

WOMEN OF THE WEEPING RIVER

(FULL-LENGTH FEATURE FILM) 2016

DIRECTOR/WRITER

Winner:

- Best Film - Toronto Reel Asian International Film Festival 2017 Best Director - War on Screen International Film Festival, France 2017
- Best Actress - ASEAN - China Film Festival 2017
- Best film, Director, Screenplay, Cinematography, Best Editing, Supporting Actress - Gawad Urian 2017 (Philippine Critics Award)
- Best film, Actress, Supporting Actor - Qcinema International Film Festival 2016
- Best film, Actress, Editing - Young Critics Award 2017

The film won several local and international awards and is being heralded by the Philippine's National Commission for Culture and the Arts (NCCA) as one of the top 12 iconic films of the decade. CNN Philippines also picked the film as one of the top 25 greatest films of the decade.

CO-WRITER'S PROFILE



JERICHO AGUADO is a screenwriter mentored by the likes of Filipino scriptwriting giants Clodualdo del Mundo, Jr. and Armando Lao. He also attended the 31st batch of the Ricky Lee Scriptwriting Workshop. He formerly worked as the Creative Supervisor for the film production company T-Rex Entertainment, which produced *Billie & Emma* (dir. Sam Lee, 2018), *Open* (dir. Andoy Ranay, 2019), and the upcoming *Ngayon Kaya* (dir. Prime Cruz) starring Paulo Avelino and Janine Gutierrez.

He co-wrote two of Rae Red's recent projects: the Year of the Rat episode for Cignal Play's *Now Streaming* anthology series, and *Tenement 66*, which was in competition for the Bucheon International Fantastic Film Festival 2021. He is currently developing several projects with directors such as Dwein Baltazar, Bradley Liew, and Sheron Dayoc.

FILMOGRAPHY

BRILLANTE MENDOZA PRESENTS
(CenterStage Productions. TV5 - 2017)
EP. 3: PAGTATAPOS
(dir. Brillante Mendoza)
Episode Writer

CLASS OF 2018
(T_Rex Entertainment_ 2018)
Directed by Charliebebs Gohetia
Co-Writer

NOW STREAMING
(Epicmedia. CignalTV - 2021)
EP. 6: YEAR OF THE RAT (dir. Rae Red)
Episode Writer

TENEMENT 66
(Epicmedia, Dreamscape - 2021)
Directed by Rae Red
Co-Writer

THIRD WORLD ROMANCE
(Black Sheep & Globe Studios)
dir. Dwein Baltazar
Co-Writer

GOSPEL OF THE BEAST
(Southern Lantern Studios)
dir. Sheron Dayoc
Co-Writer

PRODUCER'S PROFILE

(PHILIPPINES)



SONNY CALVENTO is a producer, director, and writer from the Philippines. He was a fellow of the 2018 Hanoi International Film Festival Directing and Producing Studio where he won Best Talent in Directing and Producing.

In 2017, he produced his first feature film “NABUBULOK (THE DECAYING)” which had its international premiere in 2017 at the Busan International Film Festival, the same film eventually won the Best Narrative Feature at the 17th Annual Asian Film Festival of Dallas and Best Film - New Directors Section at the 15th Asian Film Festival, awarded at the oldest university in the world, the University of Bologna.

In 2019, he produced “JOHN DENVER TRENDING” a debut film of Arden Rod Condez. The film premiered at Cinemalaya Independent Film Festival where it won Best Film, NET- PAC Jury Award, Best Cinematography, Best Editing, and Best Musical Score. The film also competed at the New Currents Section of Busan International Film Festival, Tallinn Black Nights Film Festival, and Toronto Reel Asian Film Festival to name a few.

Also in 2019, he co-produced and directed his first short film “EXCUSE ME, MISS, MISS, MISS”. The film eventually became the first Filipino Short film to be selected for Sundance Film Festival 2021. The same film also premiered at Locarno Film Festival, Palm Springs ShortFest, and Shanghai International Film Festival to name a few.

He is currently producing “THE GOSPEL OF THE BEAST” which participated in the Busan International Film Festival’s Asian Project Market, Screen Telling Lab, and Full Circle Lab Philippines. He is co-producing “6TH FINGER” which participated in Berlinale Talent Project Market, Locarno Consultancy, and Busan International Film Festival’s Asian Project Market, and “AFTER AUTUMN” which participated in Asia Pacific Screen Academy (APSA) Screenwriting Lab.

PRODUCER'S PROFILE

(PHILIPPINES)



In 2005, **ARDEN ROD CONDEZ** graduated cum laude at the premier state university, the University of the Philippines in the Visayas, with a degree in Broadcast Communication. He also took a second major in Literature, specializing in the literature of Western Visayas in the Philippines, where he was originally from.

Right after college, he worked as a drama writer for ABS-CBN Broadcasting Company, the Philippines' largest media conglomerate, for 15 years.

Before directing his debut film, he produced Sonny Calvento's "DECAYING", which premiered at Busan International Film Festival. The film won Best Narrative Feature at the Annual Asian Film Festival of Dallas (2018) – Best Narrative Feature; Best First Feature Film - Asian Film Festival Bologna (2018); Achievement in Production Design - Cinemalaya Independent Film Festival (2017) and Achievement in Sound at the Philippines Formosa Festival of International Filmmakers Awards (2019).

Arden Rod Condez wrote and directed his full-length directorial debut, "John Denver Trending" in 2019. It became Cinemalaya's Best Film and NETPAC Jury Award. The same film competed internationally in Busan International Film Festival's New Currents Section. It was then screened in more than 20 film festivals and won 3 major awards abroad.

He then wrote Sonny Calvento's "Excuse Me, Miss, Miss, Miss", the first-ever Filipino short film selected at the Sundance Film Festival (2021). The same film was also screened at the 2021 Locarno Film Festival, Palm Springs ShortFest, and Shanghai International Film Festival to name a few.

The next short film he wrote and directed, "Random People", premiered at Oberhausen International Short Film Festival.

PRODUCER'S PROFILE

(SINGAPORE)



LAI WEIJIE is a film producer based in Singapore and Toronto. In 2010 he co-founded E&W Films, a Singapore-based film development and production company, the producer of *POP AYE* (2017) by Kirsten Tan which received awards at Sundance, Rotterdam, and Zurich, *Taste* (2021) by Lê Bao, that received the Special Jury Award in the Encounters section of the recent Berlinale, and co-producer of *Vengeance Is Mine, All Others Pay Cash* (2021), winner of the Golden Leopard in Locarno. Upcoming projects include CNC Development Award recipient *Mongrel* by Chiang Wei Liang, developed at the Cannes Residence, Talents Tokyo, and TorinoFilmLab ScriptLab. Weijie has several years of experience as a senior programmer formerly at the Singapore International Film Festival, developing its film academy and overseeing its Asian selection. He has served on the selection committee for several fund bodies.

Founded in 2010 by Elizabeth Wijaya and Lai Weijie, E&W Films is dedicated to working with visionary writers and directors to create forceful sensorial works that challenge and resonate with audiences. Taking an active role in project development and valuing long-term collaborations, feature films include *POP AYE* by Kirsten Tan, *Taste* by Le Bao, and *Mongrel* by Chiang Wei Liang.

COMPANY PROFILE & FILMOGRAPHY



SOUTHERN LANTERN STUDIOS is a creative think tank and production company for multimedia short and long film and video content. Founded by Filipino filmmaker Sheron Dayoc, the company began as a documentary production outfit niched for social and cultural advocacies.

The company reinvented itself as a production ally for marketing videos, interstitials, branded content, TV network, NGO's, government, institutional, corporate, digital campaigns and independent film projects. The company's clients include: NHK Japan, TV5 International, C1 Channel, USAID, Asian Development Bank, World Health Organization, ARMM Agencies, PSBank, British Council, Asian Institute of Management, Office of President for Peace Process –TJRC, among others.

Southern Lantern Studios first few projects include the MediaCorp Singapore and NHK Japan commissioned documentary, *A Weaver's Tale*, a 30-minute film that documents fabric weavers in a tribal village who continue to preserve their craft amid decades of turmoil. It won a Certificate of Creative Excellence at US International Film and TV Festival in Los Angeles and was one of NHK Japan's highest-rating special features.

The company recently completed *Women of the Weeping River* (formerly entitled *Satra*), which won best film at the recently concluded QCinema International Film Festival (Philippines). The film is one of six film projects selected for the June 2011 Sundance Scriptwriting Lab in Utah. The project is a recipient of script development funds from Asian Cinema Fund and Hubert Bals fund. The film was selected at Asian Project Market, Sorfond pitching forum in Norway and *Ties That Bind* – EAVE for 2014.

Its full-length documentary feature *The Crescent Rising* won best documentary at the 2016 Busan International Film festival. Locally it won best documentary film both for 2016 Gawad Urian (Critics Award) and at the 2015 QCinema International Film Festival.

Halaw / Ways of the Sea, the company's debut feature-length film, won Best Film, Director, Actor, and Editing at the 2010 Cinemalaya Philippine Independent Film Festival. The film won the NETPAC Special Jury Prize at the 2011 Berlinale and the NETPAC Development Prize at the 2011 Asia Pacific Screen Awards in Australia. It has been invited to screen and compete at some two-dozen film festivals in Asia, Europe, US, South America, and Australia.

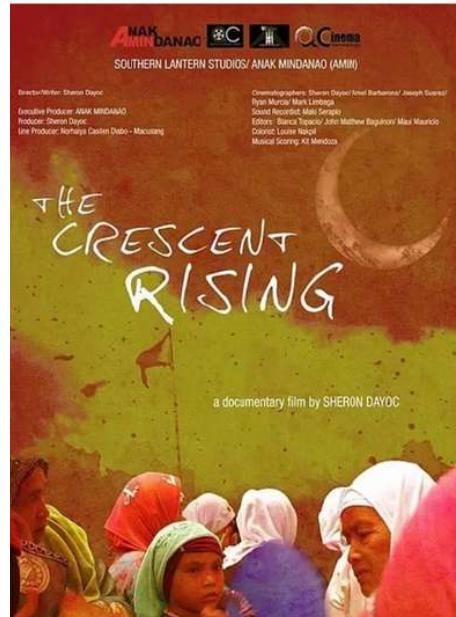
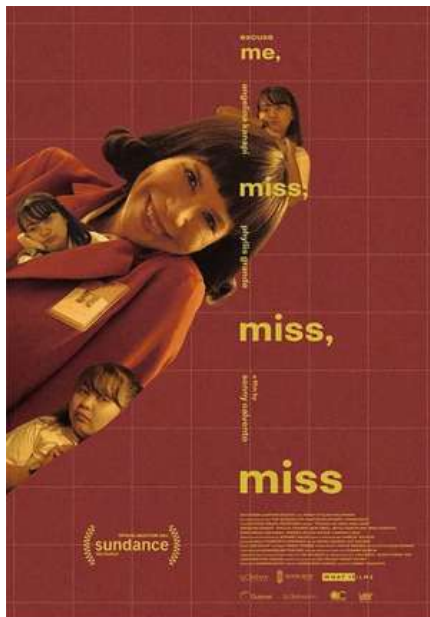
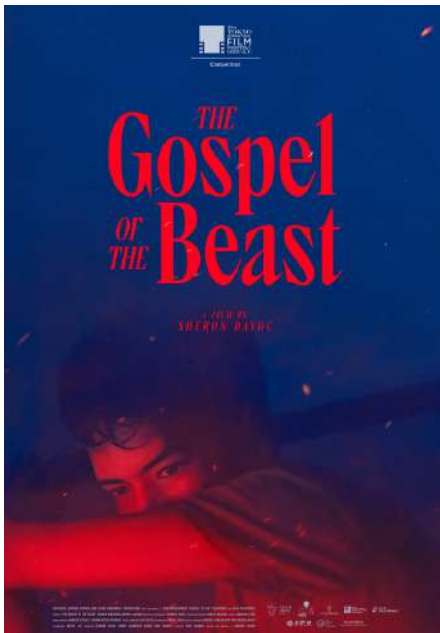
The company recently produced *John Denver Trending*, a debut film of Arden Rod CONDEZ, which premiered at Cinemalaya Philippine Independent Film Festival where it won Best Film, NETPAC Jury Award, Best Cinematography, Best Editing and Best Musical Score. The film competed at the Busan International Film Festival and Tallinn Black Nights.

The company's latest short film *EXCUSE ME MISS MISS MISS* directed by Sonny Calvento has been invited to compete at the 2021 Sundance Film Festival, the first ever Filipino short film to participate in the said festival.

COMPANY PROFILE & FILMOGRAPHY



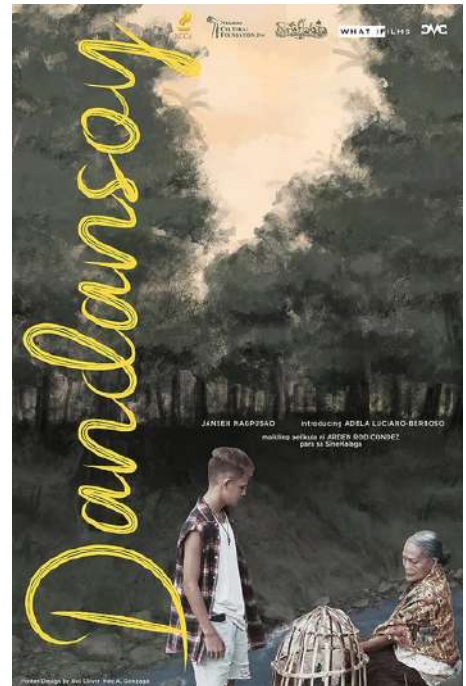
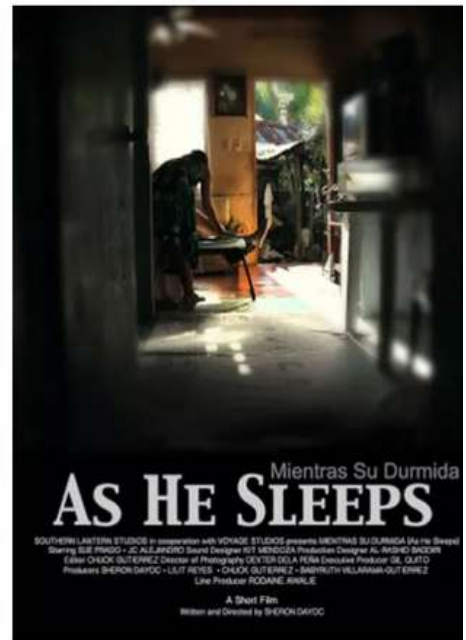
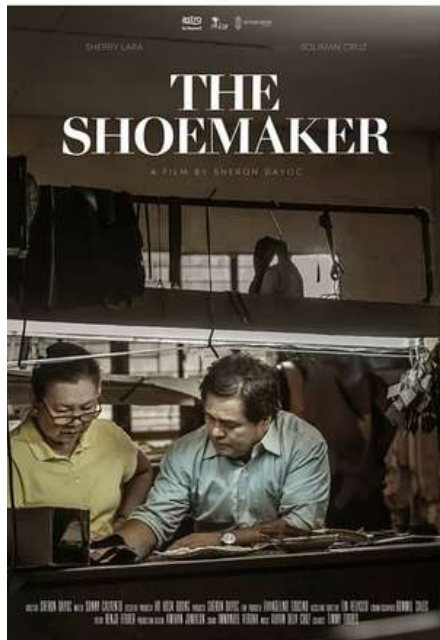
PROJECTS RELEASED/ FINISHED FILMS



COMPANY PROFILE & FILMOGRAPHY



PROJECTS RELEASED/ FINISHED FILMS



COMPANY PROFILE & FILMOGRAPHY



E8W Films was founded in 2010 by Elizabeth Wijaya and Lai Weijie.

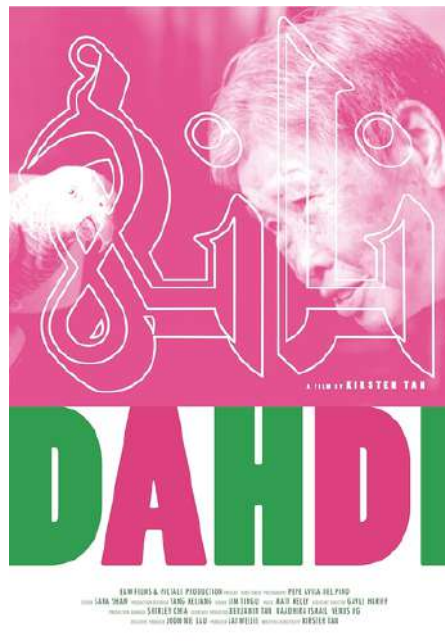
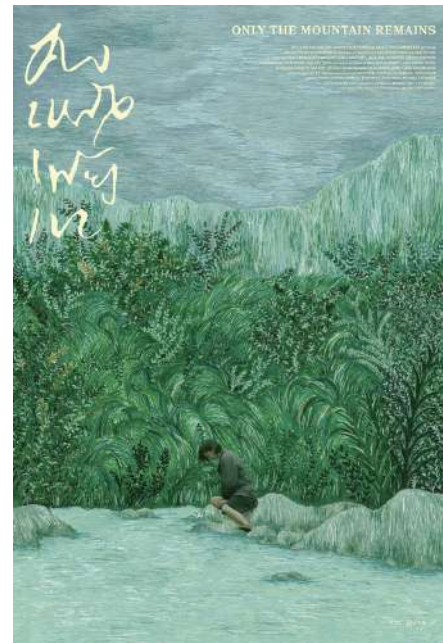
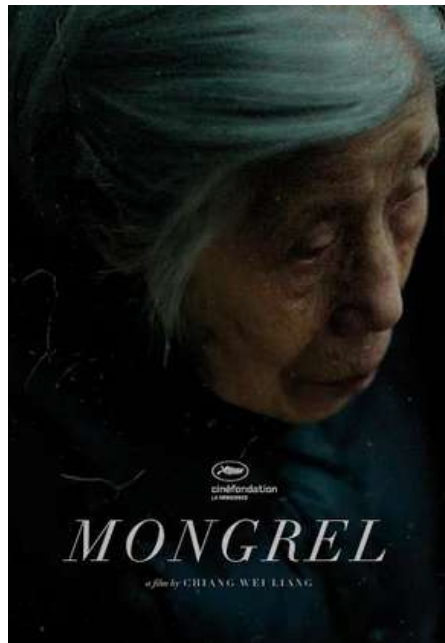
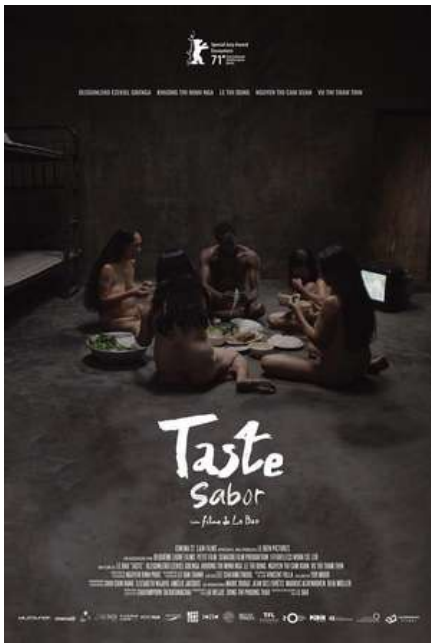
E8W Films is dedicated to working with visionary writers and directors to create forceful sensorial works that challenge and resonate with audiences.

Taking an active role in project development and valuing long-term collaborations, feature films include POP AYE by Kirsten Tan, Taste by Lê B&o, and Mongrel by Chiang Wei Liang.

COMPANY PROFILE & FILMOGRAPHY



PROJECTS RELEASED/ FINISHED FILMS



COMPANY PROFILE & FILMOGRAPHY



PROJECTS

RELEASED/ FINISHED FILMS



REGRETFULLY AT DAWN (2022)
DIR. SIVAROJ KONGSAKUL



VIỆT AND NAM



CU LI NEVER CRIES (2023)



Competition

THE Gospel OF THE Beast

A FILM BY
SHERON DAYOC